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Watson's Art Journal.

NEW YORK, SATURDAY, AUG. 31, 1867

PUBLICATION OFFICE, 806 BROADWAY.

A FANFARE FROM THE ACADEMY OF MUSIC.

Although the first swallow does not make a summer, the first pronunciamento issuing from the Academy of Music, is an indication that the musical season is about to begin.

Mr. Max Maretzek has issued a brilliant, encouraging, and defiant blast, which has rung through New York, and has reverberated to Long Branch, flooded Saratoga, penetrated the guarded doors of the "Cottages" at Newport, thundered at the Catskills, and aroused anticipations of delight everywhere. It may be to the interest of some to depreciate the importance of a recognized Operatic establishment in a great city, but all who have studied the subject recognize it as a great central point of attraction, which, while it concentrates upon itself the interest of all classes, also affords encouragement, and gives tone to every other species of first-class entertainments.

It must be remembered that the Italian opera is the representative of music in its highest form, as it treats dramatically, of human action and passion. It is to music what the drama is to literature. It must also be remembered that the Italian Opera admits of no littleness. Its very name compels it to maintain a standard of excellence, which is throughout the whole civilized world recognized as necessitating the employment of the highest and most brilliant talent in every department. This imperative demand, therefore, compels the following result, namely, the production of the works of the highest musical genius, by the most competent artists that the schools of the world can supply.

It is not singular, then, that Society, which embraces all the intelligence and culture of the country, together with all the floating and rising intelligence, should adopt the Italian Opera as a specialty; it is a safe neutral ground, while at the same time it is within the very Tabernacle of Fashion. Upon its extremes can meet without mixing; those who desire to do so, can look up, and those who feel their elevation, can look down; but the divine Art, and the amenities of social custom, for the time confer equality, and the near approach of two poles so far asunder, generally causes the transmission from the one to the other of that which is needed, and benefits both in any case.

For taste, for Art, for trade; for the purest amusement; for the renown of the city; for

the bridging of the gulf of that social abyss—caste, the Opera is needed, and for every reason given, and for a thousand reasons not mentioned, it should meet the hearty support of all classes, to sustain it with brilliance and success.

Mr. Maretzek announces that the Fall season will commence on Monday, September 23d. There will be two seasons of twenty nights each, that is five weeks in 1867 and five other weeks after January 1, 1868, giving four regular opera nights per week. His programme is really brilliant, both as regards the artists engaged and the repertoire to be produced. No less than six Prime Donne Soprani are announced; five we know are excellent and the sixth, by European report, is a brilliant artist. At the head of the five stands Madame Parepa Rosa, one of the purest and most finished artists that ever visited the shores of America, and one whose voice retains all the freshness and bloom of its exquisite beauty. The next is Signora Angela Peralta, who made so marked a sensation last season. Our young prime donne, Miss A. M. Hauck and Miss McCulloch, follow, and we know how good they are; then comes Mlle A. Ronconi, and lastly, the stranger, Mme Louisa Kapp Young.

The prime donne contralti are both Americans, but resting their claims more on their merits than on their nationality. They both have splendid voices, and Natalie Testa has already given evidence of high dramatic ability and ambition to surpass, while Mrs. Jenny Kempton has yet to be tested as an operatic artist. But we have little doubt of her success.

Four primo tenori are announced. The tenor robusto, to replace Mazzolini, is Signor Emilio Pancani, from the Italiens at Paris, whose reputation has preceded him. Signor R. Baragli, the best interpreter of the florid school of Italian music that we have had in America for many years, comes next, and is followed by Signor E. Testa, a useful and excellent artist. Lastly, Signor I. Anastasi, a young lyric tenor, from the Tacon, Havana, who is spoken of very enthusiastically.

That splendid artist, Signor Giorgio Ronconi, the *Buffo par excellence*, who seems to have renewed his youth in America, retains his position in the company—a fact which will be hailed with pleasure by every habitue of the opera. Then comes that princely artist, Signor E. Bellini, who, according to our correspondence from Lake Mahopac this week, is in magnificent voice, and sings with his old fire and enthusiasm. In Signor C. Orlandini we have another baritone of fine voice and ability, and as the Manager justly observes, it is a fact of rare occurrence, that two such distinguished artists are found attached to one company.

There are also two bassi—Signor G. Antonucci, one of the most sterling and con-

scientious of artists, and Signor Paulo Medini, who holds a distinguished reputation in Europe, and will assuredly become famous in this country.

Our readers will agree with us, that M. Maretzek has got sufficient vocal eminence to carry out any programme that he may arrange.

The secondary parts will be as ably sustained as usual, and the chorus and orchestra will present their accustomed strength and artistic proficiency.

The conductors will be Carl Bergmann, Signor Torriani, and Max Maretzek. Signor Dubreuil will retain the position of Stage-manager, which he has hitherto filled with such ability.

The repertoire laid before us is tempting in the extreme. It comprises the grand novelties which have made the recent European operatic season so brilliant. Among the operas to be performed for the first time in New York are: *Romeo e Giulietta*—Gounod; *Leonora*—Mercadante; *Piècle*, De Ferrari; *Don Carlos*—Verdi; *Don Bucefalo*—Cagnoni.

The following revivals are also announced: *Romeo e Giulietta*—Bellini and Vaccai; *Belsario*—Donizetti; *Profeta*—Meyerbeer; *Othello*—Rossini; *Maria di Rohan*—Donizetti.

The most enthusiastic operatic devotee could not hope for a repertoire more brilliant and enticing, and the question will now be for the next few days, from thousands of fair and of masculine lips, which will Maretzek choose for the opening night—*Romeo* or *Gounod*, or *Don Carlos* of Verdi?

TERRACE GARDEN CONCERTS.

The harvest time of the enterprising managers of these concerts has arrived, with the fine open, steady weather. Yes, after long expectation we have had a succession of fine days and delicious nights, with a temperature so pleasant as to court out-of-door amusements. The Garden is crowded every night, and it needs no recommendation from the press to send the people thither. It has been acknowledged on all hands that the programmes of this season, have far exceeded in excellence and variety those of last year, and such unquestionably is the fact. It is also true, that the character of the audience, although unimpeachable last year, is of a very superior order this season. Its attentive appreciation is a compliment to the music and the Director, and is also creditable to itself.

To-morrow night, the tenth Sunday concert will be given.

WE HAVE received the first number of an elegant little paper entitled "The Season," published and edited by Paul F. Nicholson,